

**Bryn Mawr College**  
**Scholarship, Research, and Creative Work at Bryn Mawr**  
**College**

---

Mirabile Dictu: The Bryn Mawr College Library  
Newsletter

Bryn Mawr College Publications, Special  
Collections, Digitized Books

---

2017

# Mirabile Dictu: the Bryn Mawr College Library Newsletter 20 (2017)

[Let us know how access to this document benefits you.](#)

Follow this and additional works at: <http://repository.brynmawr.edu/mirabile>

---

## Custom Citation

Mirabile Dictu: the Bryn Mawr College Library Newsletter 20 (2017)

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. <http://repository.brynmawr.edu/mirabile/22>

For more information, please contact [repository@brynmawr.edu](mailto:repository@brynmawr.edu).

# *Mirabile Dictu*

*The Bryn Mawr College Library Newsletter*



*Deborah Remington, Tempus, 1990. The William and Uytendale Scott Memorial Study Collection of Works by Women Artists. Gift of the Artist*

***Fall, 2017***

***Issue 20***



# Calendar

## **Beyond Boundaries: Feminine Forms**

September 28, 2017 – January 28, 2018

Class of 1912 Rare Book Room, Canaday Library

September 15, 2017 – March 18, 2018. Pennsylvania Academy of the Fine Arts (PAFA)

### Opening Receptions:

At the Pennsylvania Academy of Fine Arts, September 15, 6-8 pm

At Bryn Mawr College, September 28, 4:30-6 pm. Class of 1912 Rare Book Room, Canaday

Jo Anna Isaak, Fordham University

Visual Culture Colloquium lecture, September 27, 12:30 pm. College Hall 224

Curatorial Conversation, September 28, 12 pm. Class of 1912 Rare Book Room, Canaday

Artists' Panel for PAFA's *Points of View* series with Judith Brodsky, Eileen Neff, and student curators, October 7, 2 pm. Historic Landmark Building Auditorium, PAFA

Conversation with Collector Linda Lee Alter, October 13, 12 pm. Class of 1912 Rare Book Room, Canaday

**See the Friday Finds schedule on page 12!**

## Friends of the Library Board Members 2017 – 2018

Dale Kinney, President

Alexa Aldridge '57

Judith L. Bardes '53

Michèle C. Cone '51

Constance Fong '55

Razelle Frankl, PhD '84

Margaretta Frederick, PhD '96

Margery Peterson Lee '51

Elisa Tractman Lewis, MA '95

Maxine Lewis '58

Joanna Semel Rose '52

Steven D. Rothman

Barbara Teichert '75

Jane Miller Unkefer '55

Trina Vaux

Teresa Wallace '79

Caroline Willis '66

Conversation with *Beyond Boundaries: Feminine Forms*

curators, October 25, 12 pm. Historic Landmark Building Auditorium, PAFA. PAFA's *Art at Lunch* series

Ruth Fine, Artist and Curator. Dean's Open Space

Conversation. November 15, 12 pm. Class of 1912 Rare Book Room, Canaday

Lesley Dill, 2017 Fellow of The John Simon Guggenheim Memorial Foundation. Artist's lecture, December 8, 6:30 pm. Great Hall, College Hall. Reception follows

Bill Scott, Artist, Collector, and Instructor at PAFA.

Collector's tour. January 24, 2018, 4:30 pm. Class of 1912 Rare Book Room, Canaday

More information about *Beyond Boundaries*, and a fuller description of events can be found at <http://www.brynmawr.edu/library/exhibits/BeyondBoundaries.html>

## **Fragmentary Excess: Body, Text, Receptacle**

November 3 – December 22, 2017

Eva Jane Romaine Coombe '52 Special Collections Suite Gallery, Second Floor, Canaday Library

Opening Reception, November 3, 6 pm. Special Collections Seminar Room 205, Second Floor, Canaday Library

## **Nature so-called: Contemporary Landscape Photography**

February 28 – June 3, 2018

Class of 1912 Rare Book Room, Canaday Library

Artist Dana Fritz's lecture, February 28, 2018, 4:15 pm.

Carpenter B21. Followed by the Opening Reception, 5:30 pm. Class of 1912 Rare Book Room, Canaday



*Mirrors & Masks, a student-curated exhibition. Spring, 2017*

## From the Director

Dear Friends of the Library,

It has been a joy to welcome Dale Kinney, Professor Emeritus of History of Art, as the new President of the Friends of the Library Board. Dale brings deep knowledge of Bryn Mawr and our collections, a broad network of connections with alumnae/i and cultural heritage organizations, and vibrant energy to the role. This past spring, our beloved Teresa Wallace '79 completed twelve years of dedicated service as President of the Friends Board. Teresa has joined the College's Board of Trustees and continues to support the Bryn Mawr Libraries in many ways, including as a Trustee member of the Collections Committee.

As I write to you, Bryn Mawr is abuzz as classes begin for the new academic year, and the Class of 1912 Rare Book Room is coming alive with vibrant color in preparation for the hanging of the fall exhibition, *Beyond Boundaries: Feminine Forms*, featuring work by women artists. We are thrilled that Bryn Mawr College and the Pennsylvania Academy of Fine Arts are partnering as the dual sites for this exhibition with opening events this month at PAFA and on our campus.

This month we also welcome to the College the Wen Fong & Constance Tang Fong '55 Collection. Wen Fong, Professor Emeritus of Chinese Art History at Princeton University, built this scholarly collection during the course of his highly influential career, in which he established the first Ph.D. program in the United States in Chinese and Japanese art and archaeology and was a leader in shaping the modern field of East Asian art history. The Bryn Mawr College Libraries are very fortunate to receive this gift through the wonderful generosity of Connie Fong. In 1913 Georgiana Goddard King founded the History of Art department at Bryn Mawr and taught a course in Asian art. This Fall Jie Shi, Assistant Professor of the History of Art, has joined the faculty and has already begun envisioning ways to build on this rich heritage of East Asian studies as he designs courses that will integrate the outstanding Fong collection.

Our NEH-funded special collections storage study is complete, and we have recommendations from our expert consultants for how the College can improve existing facilities to support appropriate, consolidated storage of the collections. We will be seeking follow-on funding this year toward the implementation of these building renovations.

Museum Studies moved through a significant rite of passage this past year, transitioning from pilot status to an ongoing minor program at the College. Museum Studies courses are consistently overenrolled, and faculty from across disciplines continue to propose new and engaging affiliated offerings. Our students are benefiting from a diverse array of internships at area museums and cultural heritage organizations in which they are able to contribute their excellent research and critical thinking skills and, in turn, to learn from daily interactions with experienced curators and museum staff across multiple areas of expertise.

Our Digital Scholarship program had a tremendously successful first year. Faculty, students, and staff organized learning communities around particular new research tools and methodologies. Graduate and undergraduate fellows designed, developed, and supported an array of inventive projects. We hosted a digital scholarship meet-up with counterparts from six Pennsylvania colleges and universities, where Bryn Mawr students presented on their projects and their newly acquired capabilities in compelling ways. We introduced a new platform to support faculty and student exploration of digital tools and showcasing of their digital scholarship work. And the digital scholarship team created a template for online exhibitions, which will accompany, memorialize, and augment our physical exhibitions.

Special Collections staff taught or co-taught seven full-semester courses last year, including two 360° course clusters, as well as 152 overall class sessions where students and faculty had the opportunity to engage directly with primary objects from the collection. These unique and growing opportunities for students to work closely with rare books and manuscripts, art objects and artifacts, and the College's historical collections through courses, research projects, and internships are possible because of the wonderful investment that Friends of the College and the Libraries have made to enable our curators to build the collections and our full team to steward and facilitate use of the unique resources across the curriculum.

Thank you for all you do to help the Bryn Mawr College Libraries to thrive and to serve our phenomenal community of scholars and lifelong learners!

All my best,  
Gina Siesing  
Chief Information Officer & Constance A. Jones  
Director of Libraries



## Beyond Boundaries: Feminine Forms

This fall's exhibition in the Class of 1912 Rare Book Room, Canaday Library, *Beyond Boundaries: Feminine Forms*, marks a collaboration between the Pennsylvania Academy of the Fine Arts and Bryn Mawr College Special Collections.

The exhibition brings together two collections with a common mission – to collect works by women artists. In 1991, Bill Scott, a Philadelphia artist, collector, writer, and PAFA faculty member, donated over sixty works to Bryn Mawr College. Today, The William and Uytendale Scott Memorial Study Collection of Works by Women Artists boasts over 300 works on paper including drawings, prints, and photographs. Since the 1980s, artist and collector Linda Lee Alter sought to level the playing field in the art world by collecting works by women artists exclusively and making their accomplishments visible in the art world. In 2010, Lee gave her Art by Women Collection of over 500 works to PAFA.

This dual-sited exhibition highlights each institution's inclusive collecting strategy of work by women artists by querying its rationale and continued relevance. By recuperating the “feminine” as a set of formative strategies, the exhibition suggests that these works exceed the aesthetic, cultural, social boundaries to which they have

been held historically. The exhibition features over 80 works on paper, photography, painting, and sculpture by more than 70 artists from the two collections. Curated by Mechella Yezernitskaya and Laurel McLaughlin, graduate students in the History of Art at Bryn Mawr College, in consultation with Carrie Robbins (Bryn Mawr's Curator for Art & Artifacts), Jodi Throckmorton (PAFA's Curator of Contemporary Art), and Judith Thomas (PAFA's Director of Exhibitions), the team hopes to initiate dialogue in a space of inclusivity.

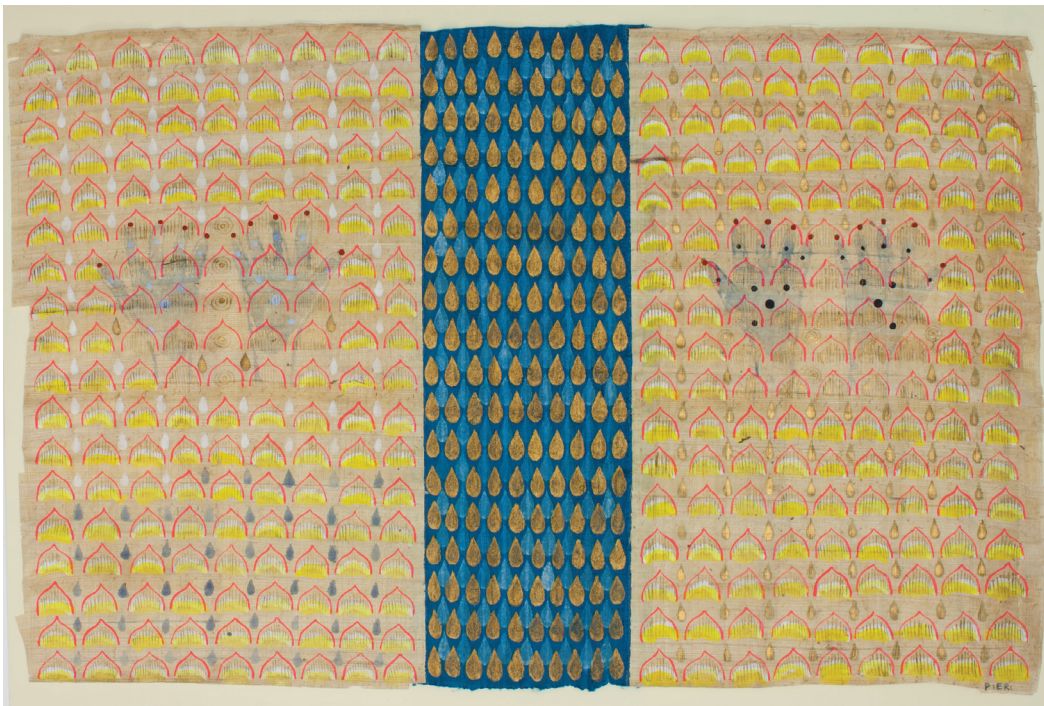
*Beyond Boundaries: Feminine Forms* is organized according to seven thematic constellations – (*w*)riting, (*un*)earthing, (*un*)veiling, *mus*ing, (*not*) at home, (*de*)forming, and (*r*)evolving – which explore “feminine” strategies of confronting stereotypes that women artists continually face in the interpretation of their work.

The exhibition opens on September 15, 2017, at PAFA, with a reception from 6-8 pm, in the Historic Landmark Building, and at Bryn Mawr College on September 28, with a reception from 4:30-6 pm in the Class of 1912 Rare Book Room, Canaday Library. The PAFA exhibition will run until March 18, 2018. Bryn Mawr's show closes January 28, 2018.

The exhibition at Bryn Mawr College and its accompanying catalogue have been made possible by generous support from the Friends of the Bryn Mawr

College Library.

Additional programming, most notably artist Lesley Dill's lecture on December 8, has been generously supported by the Class of 1902 Lecture Fund, the departments of History of Art, History, and English; programs in Comparative Literature, Dance, Gender and Sexuality Studies, and Museum Studies; the 360° Course Clusters; the Art Club and the Center for Visual Culture at Bryn Mawr; the program in Visual Studies and the Hurford Center for the Arts and Humanities at Haverford College; and Library & Information Technology Services.



Diane Pieri, *Tears of Knowing*, 1992. *Acrylic on papyrus with silk*. The William and Uytendale Scott Memorial Study Collection of Works by Women Artists. Gift of the artist. This photo shows the work before recent conservation.

## Spotlight on Mary Nomecos' Swan

In preparation for *Beyond Boundaries*, we closely examined our selected works from the Scott Collection. Equipped with gloves, measuring tape, and a magnifying glass, we analyzed each object to evaluate the need for any conservation treatment, determine how to frame the works, and write interpretative labels. When we pulled Mary Nomecos' *Swan* of 1991 from storage, the perplexing abstract strokes of oil, pastel, and graphite seemed to refuse to give form to the elegant and beautiful bird invoked by the title. Upon a closer look, however, the collage painting revealed several clues about what lies beneath its bold colors. A page with fragments of text including the word "Art," the date "1985," white feathers, an outstretched foot and claw, and a winged insect peak from underneath the layers of paint. It seemed that one of nature's most majestic creatures might be submerged beneath energetic abstractions.

We set out to uncover the mysterious creature hidden under Nomecos' pink, black, and cobalt paint. The original source of the torn page conjured many possibilities – *Art Bulletin*, *Art Forum*, or *Art Journal* – but Carrie Robbins recognized the font from *Art in America*, a monthly illustrated magazine devoted to American art. We recruited Tessa Haas, 2018, Museum Studies fieldwork intern, to locate the specific issue of *Art in America* that featured a creature that might or might not have been a swan. Tessa sifted through the bound 1985 volume until she recognized the fragments of a specific bird, the Trumpeter Swan by naturalist John James Audubon (1785-1851). The print originally appeared in Audubon's ambitious illustrated ornithological catalog *The Birds of America* (1827-1838) containing 435 hand-colored life-sized engravings of North American birds. Audubon's books were printed in a variety of formats and sizes, one of which is included in the Rare Books in Special Collections.

The article from which Nomecos borrows a page for her collage is titled "Audubon and His Legacy" and was written by John McEwen. Viewing the original print by Audubon reinforced the power of Nomecos' appropriation of the swan and her abstractions layered on top of it as subversive formal strategies. Audubon's swan buoys innocently in the water with a tiny winged



Mary Nomecos (b. 1943), *Swan*, 1991. Oil, graphite, pastel, and collage on paper. The William and Uytendale Scott Memorial Study Collection of Works by Women Artists, Gift of Bill Scott

companion. But the swan's elegantly curved neck, powder-white feathers, black beak, and outstretched foot connect it visually to depictions of the female nude reclining on a divan – available, that is, for the viewer's pleasure. The swan, like the woman, becomes a muse for the male visual artist. By tearing the swan from the pages of a magazine and canceling the illustration under her own paint, Nomecos reacts to Audubon's masculinist authority over this subject as an artistic prerogative (described in McEwen's essay). Instead, Nomecos reclaims and protects the swan from the objectifying gaze of art and science. Our team's efforts to unravel the source materials and meaning of Nomecos' *Swan* became a collaborative example of "feminine" forming, as we investigated the minutiae of her subversive formal strategies. Mechella Yezernitskaya and Laurel McLaughlin Curators of *Beyond Boundaries: Feminine Forms*



## Fragmentary Excess: Body, Text, Receptacle

Every two years, graduate students from the departments of Archaeology, Classics, and History of Art convene a symposium around an interdisciplinary theme. This year, *Nothing in Moderation: Ancient to Contemporary Perspectives on Excess*, marks the 11th Biennial Graduate Group Symposium. An exhibition, *Fragmentary Excess: Body, Text, Receptacle*, consisting almost entirely of objects held in Special Collections, complements the symposium.

The exhibition conceives of Special Collections as an “excessive” and yet incomplete or “fragmentary” archive. It explores these simultaneous valences of the excessive and the fragmentary across two temporalities – the ancient and the contemporary. Fragments of ancient and medieval objects, such as statues, vessels, illuminated manuscripts, and papyri, are juxtaposed with a commissioned contemporary response by Philadelphia-based multimedia artist Katie Hubbell. We hope the contemporary installation helps bring to light the wealth of speculative knowledge that can be amassed from fragments as something that has value to scholarship.

The exhibition will also include an online supplement, with additional objects from Special Collections. Students are using



*Etruscan Terracotta Female Veiled Half Head, Hellenistic, 3rd century BCE. Gift of Clarissa Compton Dryden, Class of 1932, MA 1935*

Scalar, an open source publishing platform, to create this tool, which will feature maps showing the sites at which the objects were unearthed, as well as photogrammetric models of some of the pieces.

*Fragmentary Excess: Body, Text, Receptacle*, runs November 3 – December 22, 2017, in the Eva Jane Romaine Coombe '52 Special Collections Suite Gallery on the second floor of Canaday Library. Events include the keynote speech for the symposium, by Kenneth Lapatin, Curator of Antiquities, J. Paul Getty

Museum, Friday, November 3, 4:30-6 pm in Carpenter B21; a reception in the gallery immediately following; and a Friday Finds discussion with artist Katie Hubbell at noon, November 3, in the Special Collections seminar room.

## College Women's Diaries and Letters Digitized

Over Thanksgiving weekend of 1908, Bryn Mawr junior Mary Whitall Worthington attended a debutante ball in New York City where she spent much of the evening dancing with a “very tall and rather good looking” Princeton student. Their budding relationship hit the rocks, though, when he asked her what she planned to do after leaving college. When she reluctantly told him that she planned to go to medical school, “he was perfectly horrified,” she wrote. “He had never met a girl before who wanted to earn her own living.” They also argued over whether women should have the right to vote, and so even though she said the evening was fun, it isn’t surprising they never saw each other again.

Worthington wrote about her night at the ball in the multi-volume diary she kept as a student at Bryn Mawr from 1907 to 1910. This diary is now available through the public website *College Women: Documenting the History of Women in Higher Education* ([www.collegewomen.org](http://www.collegewomen.org)), a collaborative project of the libraries of the Seven Sisters Colleges funded by a \$260,000 grant from the National Endowment for the Humanities. Bryn Mawr is leading the project with Evan McGonagill, 2010, as the Project Manager, and Special Collections Director Eric Pumroy as Project Director.

When the project ends later this year, the seven colleges will have digitized and catalogued more than 70,000 pages of student diaries, letters, scrapbooks, and photographs from the late nineteenth and early twentieth centuries and made them available online. The result will be an important new research tool that illuminates American women’s history through the writings of the first generations of women to attend college. As Worthington’s diary shows, student writings reflected the struggles of educated women as they tried to establish careers and influence public policy when few opportunities existed for them. They also show the daily aspects of students’ lives – classes, athletics, social events, friendships, romantic relationships, and family dynamics.



*Worthington costumed as Maid Marian*

## Friends of the Library Interns, 2017

Working as this summer's Friends of the Library intern for Art and Artifacts became an unexpectedly immersive experience in the College Archives. While writing descriptive wall texts to accompany and contextualize the portraits of past Presidents around campus, I appreciated being able to consult their papers directly – and the more vivid understanding that resulted. Researching the history of Bryn Mawr's leadership intersected nicely with my other project, processing the presidential papers of past President and civil rights activist Harris Wofford, which I will continue in the Spring. Wofford, who once amiably described being Bryn Mawr's male president as an



*Intern Talia Shiroma with  
portrait of Harris Wofford by  
Marilyn Conover*

### *More From College Women: Marie Litzinger*

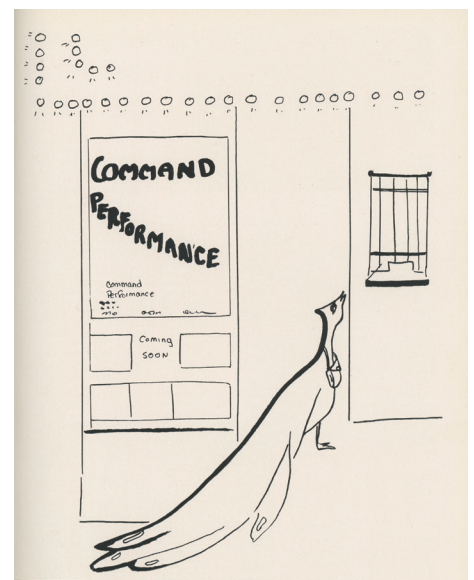
The letters in collegewomen.org are especially revealing about students' efforts to settle on a career. Marie Litzinger, Bryn Mawr class of 1920, was one of many students in the Seven Sisters Colleges who were actively recruited to teach at private girls' schools. Through her letters to her parents in the spring of 1920, we can see her considering a series of opportunities: a school in Connecticut offering \$700 a year to teach Latin and Math; one in Kansas City looking for someone to teach Physics and Math and paying \$1200 a year; and an attractive offer from the Devon Manor School near Philadelphia paying \$800 plus living expenses. It also had a school day that ended at 2:30 and required "practically no chaperone duty." The school's only drawback was the students: "The girls say the school is typical finishing variety – no particular brains, which sounds rather stupid, but Mrs. Pell [a Bryn Mawr advisor] said it wouldn't hurt to have the first year easy." In the end Litzinger became a college professor, not a school teacher, earning a doctorate in Mathematics from the University of Chicago and teaching at Mt. Holyoke for many years.

enlightening "purgatory," has not been well known among recent students, but a preview of a forthcoming film about him was shown on campus at the beginning of the semester. During his tenure, he advanced issues of social justice on campus and increased Bryn Mawr's international presence. While processing Wofford's collection, I've most enjoyed finding the qualities that humanize him – he was an activist with wide-ranging interests and, I've discovered, a chronic doodler.

*Talia Shiroma, 2019*

I spent my summer doing archival research in Special Collections to learn more about Bryn Mawr's history, in preparation for organizing an upcoming exhibit for the first floor of Canaday Library. As I focused on Bryn Mawr's institutional past, growth, and student life, I discovered important and impressive aspects of the College's history: Umeko Tsuda and Bryn Mawr's long relationship with Japan, the progressive Summer School for Women Workers in Industry, and Constance Applebee's leading role in establishing female athletics in schools and colleges. But small, relatively unimportant, things caught my attention also – and my favorite things in the Archives are traces of a now defunct student tradition: the class animal. This was a tradition that persisted through most of the 1900s, at least into the 80s. The Class of 1952 had a particularly well documented class animal – a peacock – and they actually brought a living example onto campus! The Archives has incredible photos capturing the peacock from its arrival at the train station to its stage debut, chronicling a really fun tradition that students don't do anymore – and have never even heard of.

*Toby Makowski,  
2018*



*One of several peacock images in the  
Classbook of 1952*



## Collections, Exhibitions, and Programming – Teaching and Learning at Bryn Mawr

Last year Special Collections staff brought art, books, and manuscript and archival material into more than 150 classes, providing unique opportunities for students to experience them first hand, rather than just reading about them. This personal access to cultural and historical materials is quickly becoming one of the hallmarks of a Bryn Mawr education. In 2016-2017 our staff also taught or co-taught seven semester-long courses, and many of those intensive experiences included public presentation of the class work in exhibitions or other events.

The 360° course cluster “Mirroring the Self,” co-taught by Professor Steven Levine and Carrie Robbins, PhD 2013, combined two art history courses: “Topics in Modern Art: Mirroring the Self” in the Fall, and “Topics in Exhibition Strategies: Exhibiting the Self” in the Spring. The students drew upon classroom discussion, firsthand experiences, and experimentation to create *Mirrors & Masks: Reflections and Constructions of the Self*. This show ran from March to June and was accompanied by a fully illustrated, student-researched catalogue. Students in the 360° course cluster “Poetics and Politics of Race” worked with Museum Studies Director Monique Scott and Robbins to produce *Exhibiting Africa: Ways of Seeing, Knowing and Showing* in the Spring. Both classes organized openings, Friday Finds sessions, and other programs related to their exhibitions.

Another collections-based course was taught in the Spring semester by Maeve Doyle, PhD 2015 (now at Eastern Connecticut State University), and Marianne Hansen,



*Zoë Strother, 1982, Professor of African Art at Columbia University, meets with students in 360° courses that produced exhibitions.*

Curator of Rare Books and Manuscripts. “Topics in Medieval Art: Discovering Medieval Manuscripts” drew upon the College’s large collection of medieval manuscripts and contemporary printed books. Through hands-on exercises, students built their bibliographic, codicological, paleographic, and observational skills. The class visited three other libraries whose collections complement ours: the Free Library, University of Pennsylvania, and the Walters Art Museum. Final projects comparing a manuscript in our collection with another available through digital facsimile permitted students to address theoretical issues that interested them but which our books did not support, while also prompting reflection on the role of digitized manuscripts in research and education. The students presented their research at the last Friday Finds of the year to an enthusiastic audience of fellow students, faculty members, and other guests.

Professor Astrid Lindenlauf and Collections Manager Marianne Weldon co-taught a Graduate Seminar, “Principles of Preservation and Conservation of Cultural Heritage,” which taught students the principles and ethics of conservation, many of the skills needed to evaluate the condition of objects, and best practices for their preservation.

College Archivist Christiana Dobrzynski teamed up with Robbins to guide department interns and students in the Museum Studies Fieldwork Seminar to explore the Archives and share their findings. Two archival research projects resulted in student-curated exhibitions: Maria Shellman’s *On Selecting: Profiles of Alumnae Donors to the African Art &*



*Student curators greeted guests at Mirrors & Masks.*

## Launching the Museum Studies Minor

*Artifacts Collection* and Alexis Wiltshire's *Re-Vision: Archiving Black Experiences at Bryn Mawr College* (the inaugural display in the Enid Cook '31 Center).

Robbins also assisted other faculty members' classes with displays that shared students' experiences with the wider campus community. In support of the 360° course cluster "Eurasia in Flux: Trans-Siberian Perspectives on Russian and China," she hung photographs of the Fenghuang landscape and Miao culture by Bode Wang in the lobby of Canaday Library.

The students in the 360° course cluster "Migrations and Borderlands" synthesized their research and discussion in an exhibition, and Robbins helped the students install *To the Border and Back: Visualizing and Narrating Migration*, in the Coombe Suite of Canaday. This display combined an existing traveling exhibition organized by El Colegio de la Frontera Norte with students' photographic responses. Student reflections were gathered into a booklet for visitors.

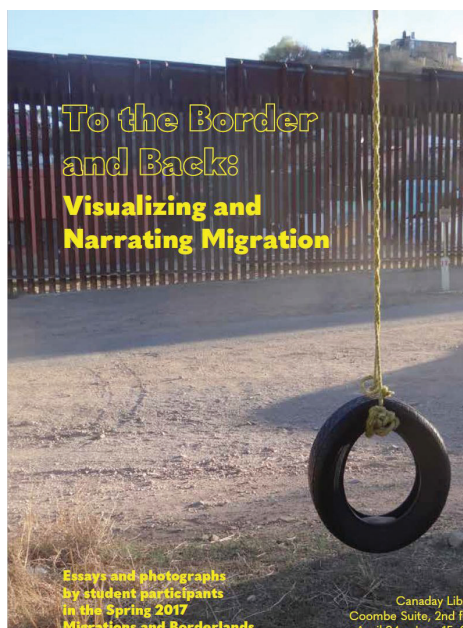
This fall, the 360° course cluster "Biennials and Conservation" includes the first Museum Studies course for undergraduates to treat the conservation of art objects as a major concern. Robbins will lead "Contemporary Art in Exhibition: Museums and Beyond" and Collections Manager Marianne Weldon will teach "Care and Conservation of Contemporary Art." Students will learn about and practice the critical thinking skills essential in weighing the concerns of artists, institutions, and conservators, among others, to arrive at effective exhibition and storage policies for often unconventional materials and artistic intentions. The students in these classes will meet with staff at major museums, including the Metropolitan Museum of Art, the Pennsylvania Academy of Fine Arts, and the Smithsonian's Hirshhorn Museum; will engage with the Association for Public Art's contemporary sculpture and temporary installations; and will travel to the Venice Biennale.

After two successful years as a pilot program, Museum Studies has been approved by the Curriculum Committee as a minor, a valuable part of a Bryn Mawr liberal arts education. Our Museum Studies program is a model of engaged liberal arts, offering a rich and dynamic education in both museum theory and practice. Students have opportunities to learn about the history of museums and their roles in society, as well as to engage with critical and theoretical museum scholarship. Through coursework and internships, students can also gain practical experience in Bryn Mawr's Special Collections, and in museums in Philadelphia and beyond. The program is inter-disciplinary, intersecting fields such as the History of Art, Anthropology, Archaeology, History, Education, Cities, Biology, and Geology.

Museum Studies calls upon the College's extensive collection of art and artifacts, rare books, archives, and manuscripts to facilitate research and experiential learning for students. This fall we have courses cross-listed with Archaeology – "Monumental Painting" – and History – "Making Public Queer History" – and five courses in the History of Art: "Museum Studies: History, Theory, Practice," "Textiles of Asia," "Perspectives on African Art," and the 360° course cluster that includes "Contemporary Art in Exhibition" and "Care and Conservation of Contemporary Art."

Students have been extremely successful securing internships outside the College, for credit during the academic year and as paid summer employment. Museum Studies also funded students to pursue independently-designed internships: from Philadelphia and New York to London and Beijing. Each summer the Director of Museum Studies, Monique Scott, has invited students to participate in her research on how museums construct images of Africa – in 2016 at the Philadelphia Museum of Art's *Creative Africa* show, and in 2017 at the Penn Museum of Archaeology and Anthropology. In addition, the American Philosophical Society created internships for Bryn Mawr students to contribute to curatorial work over the past two summers.

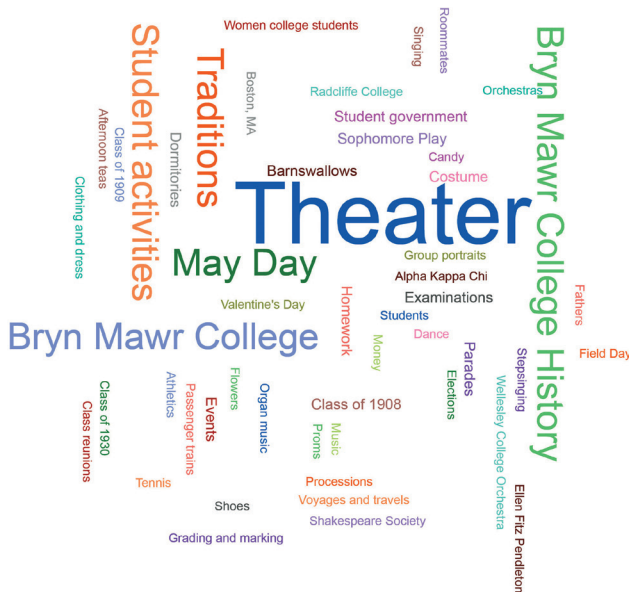
With the rich resources provided by Special Collections and the wealth of opportunities across Philadelphia museums, galleries and archives, Museum Studies students have found many meaningful opportunities to turn their museum studies coursework into practice.



*Publication for To the Border and Back*



## Digital Scholarship Summer Fellows Program



*Visualization for the year 1906, presented as a word cloud*

This summer, four undergraduate students became the first cohort of the Digital Scholarship Summer Fellows Program. The program, led by Alicia Peaker (Digital Scholarship Specialist) and Stella Fritzell (Digital Scholarship Graduate Assistant, Classics), offered opportunities for Bryn Mawr students to learn digital scholarship methods and gain professional experience by applying their newfound skills to a local project. Weekly experiential learning trips and visits from experts introduced the fellows to a wide range of academic and industry career paths related to digital scholarship and women in technology.

Over the course of eight weeks, Mimi Benkoussa ('19, Computer Science), Madeline Perry ('19, Psychology), Nathália Santos ('18, Economics and Political Science), and Claudia Zavala ('20, Growth and Structure of Cities) worked together to design, plan, and implement a digital project based on the *College Women* portal. Their work makes the past a little more present through an interactive timeline which aggregates and visualizes the photographs, albums, scrapbooks, and letters made available through *College Women*. The Digital Scholarship Summer Fellows Data Visualization Project is available at <http://digitalscholarship.brynmawr.edu/dssf17/index.html>. More information about the Digital Scholarship Summer Fellows Program can be found at <http://digitalscholarship.blogs.brynmawr.edu/2017/08/15/dssf-video/>.

*Collaborative Project on Women in Science*

Over the next two years the Digital Scholarship Program will lead the Bryn Mawr community in crafting an exciting collaborative project about the history of women in science. The project is directed by Jessica Linker, CLIR Humanities & Digital Scholarship Postdoctoral Fellow. Linker holds a PhD in history from the University of Connecticut. She has worked at several Philadelphia institutions, including the McNeil Center for Early American Studies and the Library Company, and as a historian at the Encyclopedia of Greater Philadelphia. Most recently she was at the University of Pennsylvania working on the Provenance Online Project in the Kislak Center.

Linker anticipates engaging faculty, graduate students, and undergraduates from a range of departments across campus. The completed digital project will reinforce the importance of interdisciplinary learning through online content. She plans to combine the history of Bryn Mawr-educated scientists with pedagogical exercises from the sciences, social sciences, and humanities. Additionally, the project will explore how 3D-imaging technologies can augment the way scholars, teachers, and students engage with historical objects, spaces, and primary-source documents.

The pilot phase (2017-18) reconstructs Dalton Hall's early laboratory space in 3D, and generates projects around a select number of people, objects, and the space itself. Users will be able to access information and teaching resources by navigating through the rooms or through text-based digital content.



*Dalton Hall laboratory, c. 1900*



# Children's Books and Young Adult Literature - New Finds and Acquisitions

As we catalogue the books in the Ellery Yale Wood Collection of Children's Books and Young Adult Literature – we have added nearly 2000 books to the Library's catalogue already, out of approximately 10,000 – we constantly come across items that are charming, surprising, and obscure. As the shape of the collection emerges, we have also done a little cautious acquisition, filling in items we are sure will support research and teaching with the collection. Here are some recent favorites, two from the Wood bequest, and one newly purchased.



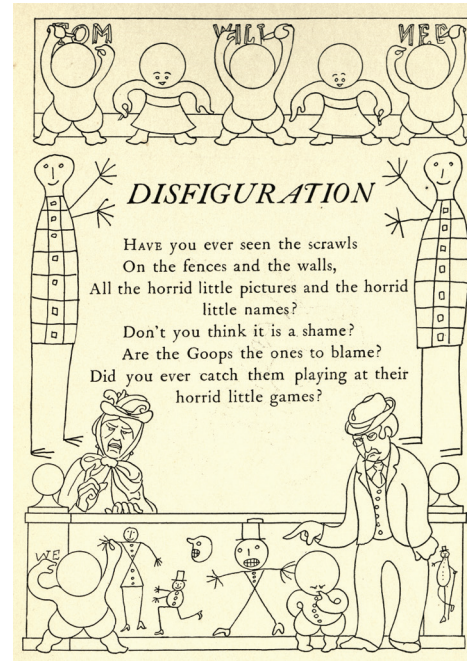
## *Contes de ma Mère l'Oye*

Charles Perrault's best-loved tales first appeared as *Histoires ou Contes du Temps Passé Avec des Moraliés* in 1697. They have been adapted, translated, and reprinted countless times since, and were included among the tales reported by the German Brothers Grimm in the nineteenth century. Many of the fairy tales had been told and

retold in the aristocratic literary salons of France prior to Perrault's publication of them. This volume in the Wood Collection is early: dated 1742. It includes "Little Red Riding Hood," "Blue Beard," "Sleeping Beauty," "Puss in Boots," and "Cinderella." The frontispiece is based on the one in the first edition.

## *Goops and How to Be Them*

Poet and humorist Gelett Burgess' most enduring work is the poem "Purple Cow," but near runners-up are his Goop books – scolding little poems for children that make bad behavior somehow nearly irresistible. *Goops and How to Be Them* (subtitled *A Manual of Manners for Polite Infants Inculcating many Juvenile Virtues Both by Precept and Example*), originally published in 1900, is among the first books from the Wood Collection to be used in a Bryn Mawr class. It will feature later this Fall alongside other books of etiquette in a session for the Balch seminar taught by Jody Griffith, "Mind Your Manners!"



## *The Emperor's Rout*

Ellery Yale Wood had collected two copies of the 1807 engraved edition of *The Butterfly's Ball and the Grasshopper's Feast*, an iconic early children's book written not for instruction, but purely for amusement. She had also gathered several of the dozen or so successive books inspired by the success of the butterfly – *The Peacock "At Home"* (1807), *Elephant's Ball and Grand Fete Champetre* (1808), *Horse's Levee, or the Court of Pegasus* (1808), and so on. Like the *Butterfly's Ball*, these books recount in verse parties attended by anthropomorphic animals of many species. We had an opportunity to buy *The Emperor's Rout* (1831), which contains stunning hand-colored engravings that mix detailed observation of real butterflies with whimsical depictions of them sending invitations, dancing, sitting down to dinner, and fleeing in terror when the chimney catches fire.





## Major Donation of Books on Chinese Art

**R**hys Carpenter Library will soon receive about 1500 books in Chinese and Japanese on Chinese art and archaeology, a gift of Constance Tang Fong '55 and Wen Fong. Jie Shi, whom Bryn Mawr has just welcomed as Assistant Professor of Chinese art in the History of Art department, writes that they are a "remarkable treasure" and that many are hard to find in even the best libraries in the country. Wen Fong is Professor of Art History Emeritus at Princeton University and served as a special consultant and consultative chairman of the Department of Asian Art at the Metropolitan Museum of Art. These books, which formed the core of his personal library, put Bryn Mawr in the position of becoming a major center for the study of Chinese art.



*Classmates from '55 and Friends of the Library Board members, Constance Tang Fong and Jane Unkefer. The painting in the background is a Connie Fong original.*

## FRIENDS OF THE LIBRARY

AT BRYN MAWR COLLEGE

*Mirabile Dictu* is the newsletter of the Friends of the Library at Bryn Mawr College, Mariam Coffin Canaday Library, 101 N. Merion Ave., Bryn Mawr, PA 19010, published once a year.

To join the Friends of the Library or renew your membership, please visit our website:

<http://www.brynmawr.edu/library/fol.html>.

Editor and Layout: Marianne Hansen

## Friday Finds

Friday Finds are a series of informal lunchtime chats about historical and cultural objects held in Bryn Mawr's Special Collections, or about ongoing exhibitions. This semester events begin at noon in the Rare Book Room, on the first floor of Canaday Library, and last about an hour, unless otherwise specified.

September 29 – Student Curators' Tour of *Beyond Boundaries: Feminine Forms*

October 6 – Conservator Corine McHugh, the conservator of several works in *Beyond Boundaries*, speaks about their treatment

October 27 – Kelli Morgan, PAFA's Curatorial Fellow for Diversity in Fine Arts, speaks about her research on "Black Feminist Visuality" and responds to *Beyond Boundaries*

November 3 – Katie Hubbell. Graduate student curators join multimedia artist Katie Hubbell in conversation about her commissioned work for *Fragmentary Excess*. Special Collections Seminar Room, 205, 2nd Floor Canaday Library

November 10 – Artist Neila Kun

November 17 – Curatorial Workshop. *Beyond Boundaries* student curators host a workshop on writing exhibition didactics

December 1 – Tessa Haas, 2018, Museum Studies Fieldwork Intern. Tour of *Beyond Boundaries*

---

Please follow Bryn Mawr College Special Collections on Facebook (<https://www.facebook.com/Bryn-Mawr-College-Special-Collections-205274397222/>) and watch for announcements of additional events.



*Students in "Discovering Medieval Manuscripts" present their research at Friday Finds, Spring 2017.*